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ABSTRACT

In this annual edition selected cultural arts organizations from across the state are featured, with a specific focus on how these organizations have aided local school systems as they implemented the arts education component of North Carolina's Basic Education Program. The following arts organizations are featured: Winston-Salem Arts Council; Sawtooth Center for Visual Design; Reynolda House; North Carolina Symphony; North Carolina Arts Council's Art in Education Programs; North Carolina Museum of Art; Mint Museum of Art; Hiddenite Center; Green Hill Center for North Carolina Art; Ackland Art Museum; and the Beaufort Historical Association, Inc. (DB)

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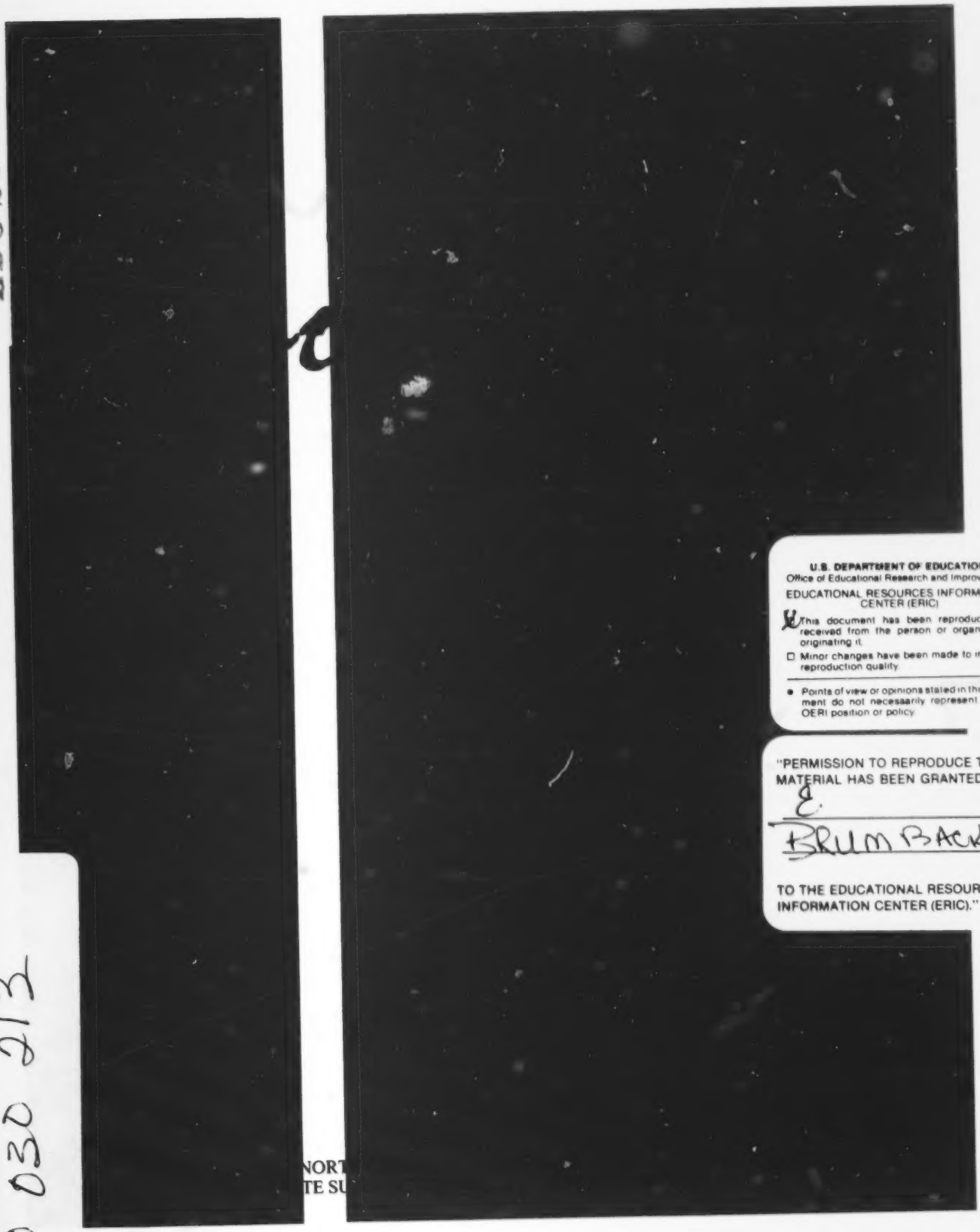

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Table of Contents

Enriching Arts Education in the Twin City 3

Winston-Salem Arts Council 5

Sawtooth Center for Visual Design 7

Reynolda House 11

Extending the Classroom: Statewide Resources for the Arts 13

The North Carolina Symphony 15

North Carolina Arts Council's Arts in Education Programs 19

The North Carolina Museum of Art 25

The Mint Museum of Art 29

The Hiddenite Center 33

Green Hill Center for North Carolina Art 35

The Ackland Art Museum 37

Beaufort Historical Association, Inc. 39

Preface

The North Carolina Department of Public Instruction is pleased to introduce the fourth edition of ***Spotlight on Arts Education,*** a yearly journal devoted to highlighting noteworthy arts education programs throughout the state. This year's focus provides a dramatic departure from previous editions. While the first three editions concentrated on showcasing some of this state's most exemplary, innovative, and promising approaches to arts education in North Carolina's schools, this edition will provide a glimpse of selected cultural arts organizations across the state. In addition, the articles will provide insight into how these organizations have aided local school systems as they implement the arts education component of the Basic Education Program.

School administrators nominated these community-based and/or statewide organizations because of the impact these organizations' education and/or outreach programs have had on schools' arts education programs. As we approach the fifth year of implementation for the Basic Education Program, it is hoped that this edition will encourage schools to access these organization's resources, when possible. Of equal importance, local school systems are encouraged to form collaborative efforts with other cultural arts organizations in their communities to support schools' on-going arts education programs.

Indeed the full potential of statewide and private sector arts organizations to advance arts education in schools has not yet been fully realized. As J. Carter Brown, Director of Washington, D.C.'s National Gallery of Art states, "This moment of mounting concern about American education is the time to help our dedicated teachers and our schools transmit the significance and common heritage of the arts, so that our young people will not be denied the opportunity to become citizens this Nation deserves." Brown's observation holds true for North Carolina, as well as nationally. Hopefully, this edition of ***Spotlight on Arts Education*** will provide a springboard for greater collaborative efforts between schools and community-based organizations for the improvement of arts education for all students.

Bob Etheridge

State Superintendent of Public Instruction

In the Twin City

Forsyth County Schools have the support of a broad range of community agencies and resources that complement and enrich its growing, sequential arts education programs. Three of these resources are featured in the following tri-part article: The Winston-Salem Arts Council; The Sawtooth Center for Visual Design; and Reynolda House, Museum of American Art. The three individual pieces of the article provide a glimpse at the wide array of programming available to supplement Forsyth County's arts education programs. Viewed collectively, these articles offer excellent examples of collaborative ventures between schools and community resources that maximize each component's strengths.

THE WINSTON-SALEM ARTS COUNCIL

Keeping the Arts Alive

The Winston-Salem Arts Council has joined with our local board of education to establish a $40,000 Arts-in-Education Grant for Forsyth County artists and arts groups to work with students in the public schools."

—Dr. Tony Swider, Art Coordinator, K-12
Jane Pfefferkorn, Junior High Arts Coordinator
Winston-Salem/Forsyth County Schools

"We believe that children are our future....Teach them well and let them lead the way." The Winston-Salem Arts Council believes that children and youth must be taught an understanding and awareness of the arts. This provides the foundation for the Arts Council's Arts in Education program.

In 1988 the Arts Council joined in a partnership with the Winston-Salem/Forsyth County Public Schools to initiate a formal program of arts activities in the classroom. Unlike previous programs, this new program's primary focus is to provide "hands-on" arts education experiences in local schools that are consistent with the Basic Education Program. The Arts in Education program also attempts to maximize available resources by reducing transportation costs and the time artists spend away from the classroom.

The Arts in Education program's success is attributable to many factors. By allowing artists access to the classroom, students gain a new appreciation for artistic creativity. This experience places the artist beyond the label of entertainer. Students and teachers alike learn far more from a classroom experience than from a forty minute mini-performance because they are better prepared for the artistic experience. The visiting artists are required to develop course syllabi, which must be approved by school personnel and forwarded to teachers before classroom visits take place. Appropriate follow-up activities are also included in syllabi to reinforce the arts experience and encourage its incorporation into the on-going curriculum.

Moreover, program participants gain a deeper understanding of the artist's profession. For many youngsters, the arts are seen as a possible career choice for the first time. Students who have a propensity for the arts, but are hesitant to pursue such interest, have developed through the Arts in Education program an awakening of their initial excitement and a desire to follow their artistic dreams. Hence, the arts profession gains credibility

Elementary students enjoy learning the art of environmental weaving as taught by the Sawtooth Center for Visual Design.

Youngsters sharpen their musical skills through the Winston-Salem Symphony's in-school "Fun With Fiddles" program.

as participants realize the seriousness of purpose each artist brings to the classroom experience. As one youngster commented: "Dancers aren't wimps, they're real strong. Did you see the muscles on that dude?"

In addition, assembly presentations by artists have become more meaningful because students are more knowledgeable about the artistic process. In some cases, students have witnessed works in progress and are then rewarded with a full performance of those works.

Lastly, students get to know the artists as real people, not as removed persona who are untouchable. For example, when Classical Pianist Armenta Hummings accompanies a group of handicapped children in a rendition of "Three Blind Mice" and concludes with loud applause and an exclamation of "That's music!", one has only to watch the faces of those children to know this artistic experience is truly unique.

Perhaps the most important aspect of the Arts in Education program is the opportunity it provides for student involvement. For example, students at a local elementary school completed a wall mural with the help of a professional artist who had never before worked with young people. In another situation, high school students received advanced classes in wind and reed instruments from the Clarion Wind Quintet. Physical education students gained a new understanding of the rigorous requirements of dance through workshops given by the North Carolina Dance Theater.

Because the Winston-Salem Arts Council is dedicated to the belief that the arts are essential to humanity, the Arts in Education program is a wise investment. As Hellena Tidwell, Interim Arts Council President, states, "It is through the arts and these gifts of arts experiences that we as a civilization impart our values to the next generation and make a strong statement about our beliefs to our children and youth."

(Contributing to this article: Hellena Tidwell, Interim President, Winston-Salem Arts Council.)

ARTS COUNCIL

SAWTOOTH CENTER FOR VISUAL DESIGN

A Premier Visual Arts and Crafts Education Resource

The Sawtooth Center has provided visual arts teachers with in-service studio workshops, and is the base for a cooperative partnership in a summer honors arts program.

—Dr. Tony Swider, Art Coordinator, K-12
Jane Pfefferkorn, Junior High Arts Coordinator
Winston-Salem/Forsyth County Schools

In 1911, John Wesley Hanes' Shamrock Hosiery Mills constructed an innovative factory, featuring a "sawtooth" roofline with high skylights, in downtown Winston, North Carolina.

In 1945, a coalition of community volunteers shed a different kind of light on the Twin City by creating the "Arts and Crafts Workshops." Over the next four decades the organization thrived, growing into a full time, professionally managed visual arts service institution known as the Arts and Crafts Association.

Youth modeling clay during an outreach program. Photograph by MMW

In the late 1970s, R. J. Reynolds Industries purchased the abandoned mill building and donated it to the Winston-Salem Arts Council. In 1982 the Arts and Crafts Association moved into the renovated mill, and taking a cue from its new home, was renamed the Sawtooth Center for Visual Design.

Today, the Sawtooth Center is a full-blown visual arts education institution, presenting a wide variety of opportunities for learning.

"Our mission is to serve as a premier institution in the Piedmont region for visual arts and crafts education," says Sawtooth Executive Director Jim Sanders. "We provide programs for all ages and all interests, amateur and professional."

Under cooperative agreements with several area colleges and universities, Sawtooth offers college and continuing education credit courses. Since 1984, regularly scheduled classes and workshops have provided hundreds of teachers with the opportunity to recharge their creative batteries while earning teacher certification renewal credits.

Youth participating in one of the summer outreach programs. Photograph by Blair White

Currently, many people are hard at work developing even more ideas for enlightening the minds and enriching the spirits of Piedmont North Carolina. They labor in the tradition of the nearly forty-five years of effort and inspiration that have built the Sawtooth Center into a "premier institution." Anyone who doubts the effort has been worthwhile need only hear the voice of a fourteen-year-old boy quoted in a ***Winston-Salem Journal*** article on the Summer Honors Program: "It's real neat...I like it...I'm working my butt off!"

(Contributing to this article: Fam Brownlee, Winston-Salem writer and teacher)

Youth, with help from artist, making a mask. Photograph by MMW

SAWTOOTH CENTER FOR VISUAL DESIGN
226 N. Marshall Street Winston-Salem, NC 27101 919-723-7395

REYNOLDA HOUSE, MUSEUM OF AMERICAN ART

Relating Its Collection to Targeted Curriculum Areas

Reynolda House and its adjacent gardens provide a learning environment for students of all ages.

Reynolda House, Museum of American Art, is a gracious country home built in 1914-17 by Katharine Smith and Richard Joshua Reynolds, founder of R. J. Reynolds Tobacco Company. Named to the National Register of Historic Places, it houses masterpieces of American paintings, prints, sculpture, and additional collections of ceramics, American art, pottery, and clothing.

Since the Museum was opened to the public in 1967, there have been many collaborations with the Winston-Salem/Forsyth County School system. "American Foundations," an interdisciplinary summer course interpreting literature and music through art, was the earliest cooperative venture. Public school teachers were the first participants in this creative and innovative course which offered credit through Wake Forest University. This course has provided history, art, English, and music teachers a vehicle for using an interdisciplinary approach to teaching in their classrooms.

Reynolda House has contributed to the school program with exhibits and programs for the art history and aesthetic needs of our schools.

—Dr. Tony Swider, Art Coordinator, K-12
Jane Pfefferkorn, Junior High Arts Coordinator
Winston-Salem/Forsyth County Schools

Reynolda House's informal setting offers an inviting environment in which students of all ages enjoy American art from 1755 to the present.

REYNOLDA HOUSE
Museum of American Art

Reynolda House offers education tours for all grade levels by relating the art collection to targeted areas of the curriculum. For example, American history students beginning with a colonial portrait, trace changes in American life as reflected in art. Similarly, students of all ages read American poems which were written at the time of the painting. For example, Walt Whitman is read while looking at the landscape of Albert Bierstadt, or Robert Frost is heard in front of Andrew Wyeth's winter watercolor.

Elementary school classes enjoy studying examples of portraits, then creating a self-portrait. Another tour features a search for animals in paintings followed by making an animal collage. Students studying North Carolina history learn how a thousand-acre estate was built and maintained in the 1920s by the family of R. J. Reynolds, a North Carolinian featured in their textbooks.

With the passage of the Basic Education Program, Reynolda House's link with the school system has become more important. Dr. Anthony Swider, Coordinator of Art Education, Winston-Salem/Forsyth County Schools, has called for a new commitment to the appreciation of artistic heritage. Easily accessible and cooperative, Reynolda House is responding to this challenge by offering tours that include aesthetics, art heritage, and art criticism.

(Contributing to this article: Majorie J. Northup, Curator of Education, Reynolda House, Museum of American Art; Dr. Anthony Swider, Coordinator of Art Education Winston-Salem/Forsyth County Schools; and David Rolfe, Photographer.)

Students of Old Town Elementary School respond to *Mrs. Thomas Lynch*, painted in 1755 by Jeremiah Theus.

Mount Tabor High School students consider how Thomas Hart Benton's *The Bootleggers* reflects American life of the 1920s.

12

EXTENDING THE CLASSROOM:

Statewide Resources for the Arts

The three organizations discussed in the central article in this year's ***Spotlight*** *have the important and timely mission of complementing schools' arts education programs statewide. While other organizations or facilities included in this year's edition impact on a local school system or have a regional influence, the three organizations discussed in this article operate in a statewide arena. For example, The North Carolina Symphony's educational touring program, allows the Symphony to bring more music to school children than any other orchestra in the country. Likewise, the resources of the community development section of the North Carolina Arts Council enables local school systems from virtually every county in the state to use professional artists as a resource in their arts education program. Finally, the North Carolina Museum of Art's article enumerates some of the reasons that 43,000 people participated in the Museum's instructional activities during fiscal year 1988-89.*

THE NORTH CAROLINA SYMPHONY

Bringing Music to Children from the Mountains to the Coast

"The North Carolina Symphony's concerts for school children provide vital support for the general music component of the ***Basic Education Program.*** *Children's understanding of the orchestra instruments, melody, rhythm, tone color, dynamics, musical form and music literature are greatly strengthened by the continuing presence of The North Carolina Symphony."*

—Dr. Preston Hancock
Music Education Consultant
Division of Arts Education
North Carolina Department of Public Instruction

When most people think of symphony orchestra performances, they probably imagine middle-aged men and women dressed for an evening out at a concert hall. Yet more than half of the audiences that The North Carolina Symphony faces are full of children dressed in T-shirts and blue jeans, sitting on bleachers in school gymnasiums filled to overflowing.

Since the days of the Depression when The North Carolina Symphony first began, children from tiny mountain communities to small towns on the outer banks have been able to hear a symphony orchestra perform. Today, the Symphony remains dedicated to giving educational performances for the children of our state. What makes this program unique is that each community which sponsors an evening Symphony concert receives an admission-free program for local school children. This gives the students a chance to develop an appreciation for a kind of music that many of them have never been exposed to. The educational program goes beyond only concerts to include curricular materials and teacher workshops in anticipation of the concerts.

Students providing a musical selection during an education concert.

Students enjoying an education concert by The North Carolina Symphony.

The North Carolina Symphony

The North Carolina Symphony has brought more music to school children than any other orchestra in the country. From the very beginning of the orchestra, The North Carolina Symphony has considered public school audiences critical to its mission. This mission was broadened considerably during the thirty-three year tenure (1939-1972) of Music Director and Conductor Benjamin Swalin and his wife Maxine. Children's music education is just as important today. The North Carolina Symphony continues to travel all over the state to bring music to children in every size community. In the 1988-89 season, the orchestra performed for more than 150,000 school children in seventy-five education concerts. In most counties one or two grades, often fifth and sixth graders, are the children that get to be a part of the Symphony's program. Through a generous and continuous state legislative appropriation the Symphony continues to make music a positive force in children's lives. In 1988-89 the legislative appropriation was $1.4 million, about 28% of the orchestra's income.

Historically, a key force behind the Symphony's unique statewide education program was Mrs. Adeline McCall. She was a pioneer in organizing the Children's Concert Division of The North Carolina Symphony. In the 1940s Adeline McCall began the process that today is carried out by Jackson Parkhurst, Assistant Conductor and Director of Education. Parkhurst selects the music, assembles materials for the schools, and develops a student guide, which highlights the program's composers and includes the words and music for the "Everybody Sings" part of the concert.

To ensure that the curricular materials are as up-to-date and appropriate as possible for today's music students, the director of education enlists the aid of music teachers to develop a teacher's handbook for each session. This guide provides sample lesson plans, educational material about the composers, and music for the pieces to be performed. It also includes ideas for fun classroom lessons such as working crossword puzzles and drawing cartoons about the composers. This handbook is supplemented by an annual teacher's workshop in the fall, taught by the teachers who contributed to the handbook. Music teachers from across the state attend this workshop to learn about the concert and educational program.

Jackson Parkhurst, Assistant Conductor and Director of Education for The North Carolina Symphony.

Student conductor for a day during an education concert. Photo Credit: C.C. Algeo

Jackson Parkhurst, Assistant Conductor and Director of Education, conducting the Symphony during a recent education concert.

Preparation for the students begins long before the actual concert. Each program includes two pieces, generally a folk song and a fun song for the children to sing along with the orchestra. A great source of excitement for the children is being able to play instruments to accompany a song. Many of these children have never played an instrument, and the opportunity to play a recorder, bells, or perhaps a tonette gives them new appreciation of music. Sometimes a child even gets to conduct a part of the concert. Some schools have essay or art contests and give the winner the honor of being conductor for a day.

Finally, the day of the concert arrives and the children are bussed to a high school gymnasium or a nearby auditorium or civic center to hear The North Carolina Symphony some 68 members strong. This day is met with much excitement and enthusiasm from students, who may never have heard a live symphony orchestra.

Indeed, the Symphony's concerts for school children provide vital support for the general music component of the *Basic Education Program.* Although children study the orchestra through textbooks and recordings, the opportunity to hear a live concert brings a much greater dimension to their awareness of this important musical medium. Their understandings of the instruments of the orchestra, of melody, rhythm, tone color, dynamics, musical form, and music literature are greatly strengthened by the continuing presence of The North Carolina Symphony.

Because this state's enlightened legislature feels music education is important, The North Carolina Symphony is the only orchestra that has continuously received a state appropriation for more than forty years. Without such a commitment, The North Carolina Symphony could not give the children of North Carolina the opportunity to hear the finest music the state has to offer.

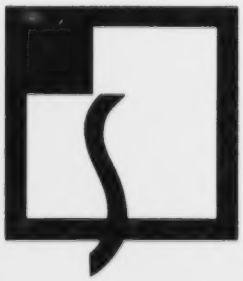
(Contributing to this article: Jennifer L. (Jenny) Spiker, Director of Public Relations, The North Carolina Symphony.)

NORTH CAROLINA ARTS COUNCIL'S ARTS IN EDUCATION PROGRAMS

Complementing Sequential Arts Instruction

"Catawba County Schools is quite pleased with the assistance that various grants from the Community Development Section of the North Carolina Arts Council has provided. Our students' comments tell the story of how well the artists have been received: They repeatedly describe the various artists as, 'fantastic,' 'outstanding,' 'wonderful.' According to our teachers, the artist-in-residences 'go beyond the textbooks.' and 'broaden students' perspectives'."

—Frances Insch
Volunteer/Cultural Arts Coordinator
Catawba County Schools



The Community Development Section of the North Carolina Arts Council administers four Arts in Education Programs: Artists-in-Schools, Public School Challenge, Visiting Artists, and Program Development. The primary goals of the Council's Arts in Education Program are to strengthen the role of the arts within the educational community and to demonstrate the importance of the artist's role in cultivating the creative process.

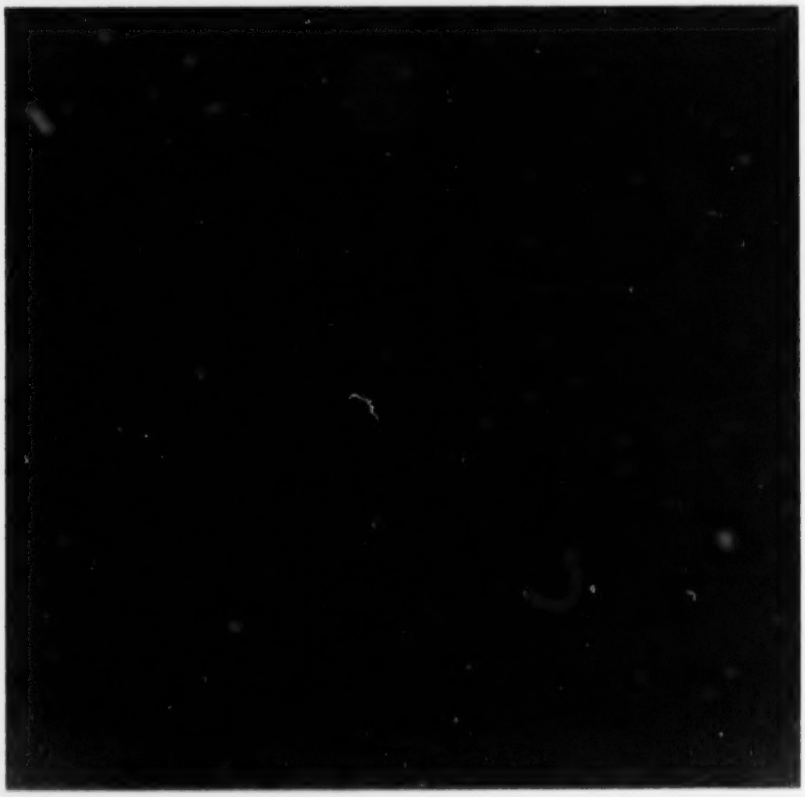
Between 1969 and 1974, the Council initiated its three residency programs. These programs, though created from different impetuses, focus on placing artists in educational settings to foster an awareness of and an appreciation for the arts. According to Sheila Wright, Artist-in-Residence Coordinator for the North Carolina Arts Council, "artistic residencies, whether they are from the Public School Challenge, Artists-in-Schools, or the Visiting Artists Program, are based on the philosophy that the arts are integral to the total educational process. Moreover, these residencies allow artists to duplicate in an educational setting the creative process that is used within their discipline." Residencies provide sustained activities that go beyond the existing arts education curriculum. Further, these residencies enrich the ongoing arts education program by bringing the flavor and vigor of producing artists into the classroom. They are not meant as a substitute for the certified classroom teacher or arts educator. Yet, when properly used, they can complement sequential arts education instruction.

Because of enthusiastic response to the residency programs, budget allotments have increased drastically since their inception. (Note page 24.)

One of the Council's most significant arts education initiatives was created in response to the North Carolina State Board of Education's approval of the Basic Education Program in 1984. Traditionally, the Council's thrust had been providing encouragement and support for artists and arts institutions. While the Council had supported artists through residencies in educational settings since 1969, it was not until 1987, with the implementation of the Program Development category, that the Council began

to look systematically at how to assist schools as they strive to create discipline-based arts education programs. Therefore, this category was designed in response to recent mandates that the arts be included in a substantial and sequential basic education instruction for public school children. In other words, the Program Development category promotes quality arts education by providing schools and local arts organizations access to funds for consultations, curriculum planning, staff development, arts advocacy, and innovative projects.

Paul Hamilton, professional potter/instructor, finishing some of his own work at the outdoor clay studio at Gamewell Middle School.



North Carolina **Arts Council**

The Community Development Section's participation in the National Endowment for the Arts' "Arts in Schools Basic Education Grant" is another indication of this section's increased emphasis on providing funding assistance to schools as they strive to implement the arts education component of the Basic Education Program. "Arts in Schools Basic Education Grant" has two main goals. First, the grant seeks to encourage collaboration among state and local education agencies in planning and developing a practical commitment to make the arts a basic part of public school education. Second, it seeks to assist state and community processes and programs that will, in time, ensure that all students graduating from high schools possess a basic knowledge of and skills in the arts. In 1987, North Carolina became one of twenty-four states to receive funding from the National Endowment under this grant category. Three school systems were selected to participate in this initial planning phase grant. Duplin County Schools' planning committee developed strategies for increasing community awareness of and support for K-12 arts education programs. Catawba County Schools developed plans for implementing an interdisciplinary arts program. Durham County Schools' planning process focused on arts education programming at the middle school level. Documentation of these plans

Yung Yung Tsuai and her daughter Tysan performing in her new ballet: "Song of the Great Wall" Photo Credit; Sandy Geis

Folk Artist Frank Proffitt, Jr. performing for Ashe County High School students. Photo Credit: Todd Kerstetter

Students of professional pottery instructor Harris Nathan producing "endangered species" at Davenport Elementary School.

Easy Moving Dance Co. of Raleigh teaching classes in creative movement to a physical education class in Caldwell County. Photo Credit: Elizabeth Plaster

will be published and distributed to all schools throughout the state and will serve as a catalyst for further initiatives.

Hence, as the Community Development Section of the North Carolina Arts Council approaches the 1990s, it hopes to increase the level of funding to schools and arts organizations. The emphasis will be placed on stronger Program Development proposals and artistic residencies that reflect changes in arts education programming enacted by full implementation of the Basic Education Program.

(Contributing to this article: Sheila Wright, Artist-in-Residence Coordinator, North Carolina Arts Council.)

Caldwell County students parading with the 1987 design prize winner.

1988 Artist in Schools Programs

■ Counties participating in the 1988 Artist in Schools Program

Growth of Visiting Artist Program

1971—Visiting Artist Programs

Shaded areas represent those counties that began the Visiting Artist Program.

1988 Visiting Artist Program

Shaded areas represent counties participating in Visiting Artist Program in 1988.

Funding Levels for Arts-in-Education Programs

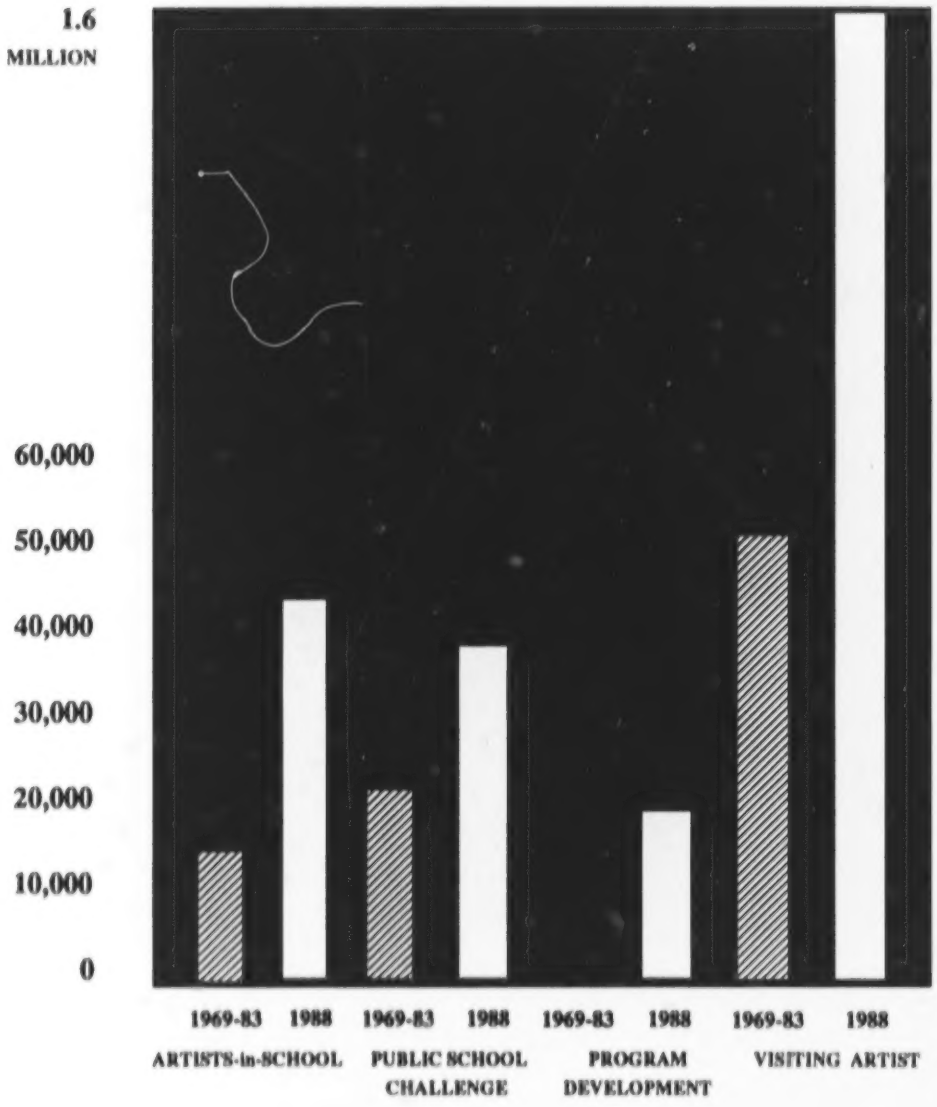


Figure 1 depicts the increase in the Community Development Section's allotment of funding for the four categories of arts-in-education programs. All four areas have experienced significant growth since the programs began in 1969.

THE NORTH CAROLINA MUSEUM OF ART:

From Pyramids to Pop

"The education department of the North Carolina Museum of Art is committed to assisting visual arts educators by providing staff development which focuses on the goals and objectives of North Carolina's ***Standard Course of Study.*** *"*

—Norbert Irvine,
Visual Arts Consultant
Division of Arts Education
North Carolina Department of Public Instruction

In 1947 the General Assembly of North Carolina created a Museum of Art charged with the mission of collecting, preserving, exhibiting, and interpreting original works of art for the education and enjoyment of the people of this state. The Museum's education department conducts a large number of activities that fulfill the role of interpretation. While programs range from music to film, the largest is gallery education, which brings students face to face with outstanding examples and, in some cases, masterpieces of world art. Materials and special services complete the Museum's resources for teachers and schools.

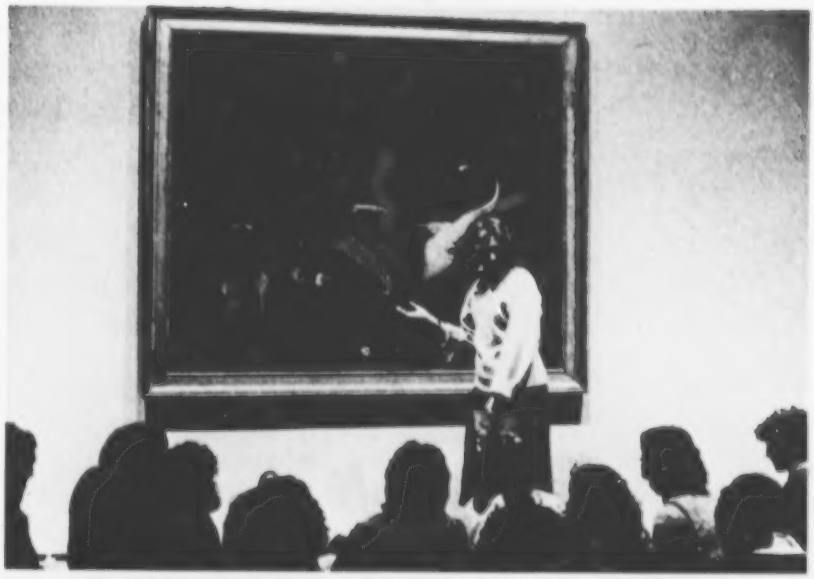
The North Carolina Museum of Art has one of the largest gallery education programs of any art museum in the southeastern United States. Of the 43,000 people who participated in instructional activities during fiscal year 1988-89, the majority were school groups with their teachers. This very busy program attracts many individual teachers as well as school systems because of the outstanding collection and because the visits are substantive explorations of works in the collection and special exhibitions.

The permanent collection galleries are installed so that teachers can expect their students will be introduced to a survey of the highest quality art objects from 5,000 years of world civilization spanning the ages between ancient Egypt and our own time. The collection has been selected by a variety of specialists such as art historians and curators to provide the best possible examples of ancient, medieval, Renaissance, baroque, and modern art. Particularly strong are the Italian, Dutch, and Flemish old master paintings. Many visual arts teachers find the contemporary and American galleries especially useful for providing their students with models of various types and styles of art. Overall, there are only a handful of art museums in the United States that have stronger collections on such a scale.

Students participate in a museum-sponsored Children's Workshop.

The *Basic Education Program* and the *Standard Course of Study* mandate a discipline-based K-12 visual arts curriculum. The goals and objectives in this curriculum include aesthetic awareness, art history/ appreciation, criticism, and art production. Consequently, the Museum's collection becomes a resource where students can visually discover and study the accomplishments of old masters and contemporary innovators. Providing students with this practical experience makes the Museum an extremely valuable resource for arts education teachers.

The Museum's general gallery tour has dual objectives. First, the tours demonstrate methods of aesthetically analyzing works of art. They emphasize how line, color, composition, etc. have been used by great artists and experimenting artists. Second, the tours give students practice in discovering the meaning and significance of an art work's subject or content. Moveover, the general tour leads students into several different areas of the collection so that they have a sense of the variety of art and art history. Obviously, no tour can cover all the works in a large collection any more than students can be expected to read all books in a library. Instead tour guides, called docents from the Latin word for "to teach," select works that will be interesting and coherent for each particular grade level. These docents are volunteers with unusually thorough training. Docent preparation requires two



TOP: School tour of the European galleries
BOTTOM: Teachers from Wayne County in Museum workshop

years of study with weekly classes during the academic year. Emphases are on the general outlines of art history, the Museum's collection in detail, aesthetic awareness, and teaching methodology. After the two-year basic program, docents continue to have weekly seminars for as long as they remain in the Museum's education program.

Special exhibition on motion in art

The staff of the Museum of Art, who are always delighted to have the opportunity to work directly with teachers and supervisors, include Joyce Correll, Coordinator of Docents and Tours; Diana Suarez, who coordinates second-year docent training programs; Dr. Rebecca Martin, who teaches first-year docents and coordinates the senior docent seminars; and Joseph Covington, Director of Education.

(Contributing to this article: Joseph Covington, Director of Education, The North Carolina Museum of Art.)

TOP: State art teachers and students in Museum seminar with artist Jacob Lawrence.
BOTTOM: Visually-impaired student workshop in the Museum.
LEFT: Children discover what takes place in an art museum

THE MINT MUSEUM OF ART

Broadening the Scope of Its Educational Offerings

"Traditionally, the Mint Museum of Art and Charlotte-Mecklenburg Schools have enjoyed a mutual sharing of educational opportunities for students and staff. Students have benefitted from numerous art exhibits for all grade levels, and the Mint has provided excellent in-service for teachers in conjunction with the visual arts component of the ***Basic Education Program.*** *Finally, the Ramesses Exhibition has been a once-in-a-lifetime educational opportunity. . .and has strengthened the ties between this valuable community resource and our school system's ongoing arts education program."*

—Deborah Cooper
Visual Arts Specialist
Charlotte-Mecklenburg Schools

The past four years have been an exciting time of discovery and growth for the Mint Museum of Art, North Carolina's oldest art museum, founded in 1936. The Mint's $7.5 million expansion and renovation project, completed in 1985, more than doubled its exhibition space. The museum now showcases the Dalton Collection of American and European paintings, three changing exhibition galleries, a pre-Columbian gallery, and the Delhom Collection, one of the top collections of pottery and porcelain in the United States. The expansion caused a natural progression of departmental and staff development. Consequently, the Mint's education department benefitted from the addition of three full-time personnel, to include a school programs coordinator, an audio visual coordinator, and a resource librarian. All of these personnel operate under the director of education. In addition, a docent and tour coordinator completes the education staff of five. With a more prominent museum role, the educational offerings increased to include structured tours, slide-lending services, educational publications, in-service workshops, and a student exhibition area.

More recently, the Mint Museum's continuing evolvement has produced statewide attention. "Ramesses the Great: The Pharaoh and His

The Mint Museum's 1985 expansion and renovation project more than doubled its exhibition space.

Poster: School Tours and Programs at the Mint Museum. Information is annually sent to regional schools.

MINT
MUSEUM OF ART
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Time," the largest exhibition of Egyptian national treasures ever to come to the United States, opened at the Mint on October 1, 1988 and was visited by more than half a million people before closing on January 31, 1989. This exhibition alone drew 200,000 public and private school students from the Southeast region, many of whom were experiencing their first visit to an art museum.

The Ramesses Exhibition provided a unique challenge to the education department's staff whose primary concern was conveying a coherent message to the museum visitor, especially the school-age student. A newly created Teachers Advisory Committee, composed of Charlotte-Mecklenburg classroom teachers and museum educators, undertook the task of establishing guidelines for educational prerequisite materials which would maximize the Ramesses field trip experience.These materials had to allow for multi-level (K-12) interpretation and to emphasize the crucial role teachers were to play in the field trip's initial success. The final product, an eighty page comprehensive resource guide, contained geographical and historical background, exhibition information and logistics, and pre- and post-visit interdisciplinary lesson plans. Over 5,000 resource guides were distributed to classroom teachers who reserved Ramesses tickets in advance.

Approximately 11,000 local students visit the Mint during a typical year. With an increasingly regional audience, largely due to Ramesses exposure, the Mint Museum is in an excellent position to broaden the scope of its educational offerings. The productive and unique partnership the museum currently shares with Charlotte-Mecklenburg schools (CMS) can serve as a model for future collaborations.

Exemplary of the bonding between CMS and the Mint is the mandatory site visitation program for all seventh grade social studies students. In this curriculum-based program, seventh graders are offered opportunities to compare and contrast a variety of cultures and historical periods. The two-hour museum lesson includes hands-on activities and gallery discussions with special emphasis on African art; this provides a supplement to the seventh grade social studies unit on Africa. Complementing this lesson is a seventy page teachers' training manual covering topics on African art, archaeology, and art appreciation. These materials are highly recommended for classroom use prior to the museum visit.

The Mint's integration of its program with the CMS' curriculum began in the early 1970's when the first outreach programs were initiated and taken into the classroom. For example, a visual arts appreciation program entitled, "Learning to Look" responded to the absence of K-3 elementary visual arts instruction. Participating classes were

introduced to a total of four lessons which expressed concepts of line, shape, color, and texture through the use of reproductions, museum artifacts, and hands-on activities.

With the 1985 museum expansion, outreach programs were discontinued to make room for expanded school tours geared to accomodate the museum's permanent collection and special exhibition schedule. The "Learning to Look" approach was easily adapted as a specialized tour. This tour, which is still one of the museum's most requested programs, provides a basic introduction on techniques of observing and analyzing a work of art.

Ample opportunities for student involvement are also provided through the Student Artist Gallery, an exhibition space for students at all grade levels.

Completing the Mint's educational offerings are in-service workshops developed specifically for elementary, middle, and secondary classroom teachers representing all disciplines. Presented periodically for renewal credit, these workshops assist teachers in making the most effective use of the museum's resources.

The future of museum/school collaborations depends on the continual integration of new material into the basic curricula. The passage of the *Basic Education Program* is a positive step in that direction. As visual arts education reaches classrooms statewide, museums in turn have the responsibility to

TOP: ••• Students from Charlotte's West Mecklenburg High School view a coffin lid from the tomb of Rameses The Great.

BOTTOM: Museum docent Margie Bradshaw discusses cultures and historic periods during the CMS 7th grade social studies tour.

••• 1988 THE CHARLOTTE OBSERVER

TOP LEFT: Students are introduced to line, shape, color, and texture through a museum outreach program.
TOP RIGHT: Kathy Willox, art instructor for Piedmont Open Middle, gets into her "Ramesses the Great" gear. During in-service workshops, Willox, along with museum educators, helped introduce teachers to Egyptian activities.
BOTTOM: Museum docent Gwen Bland conducts a "Learning To Look" tour for first graders, Charlotte's Assumption Catholic School.

parallel the growth with challenging new programs. In order to meet the philosophies of both institutions, collaborative programs must consider curriculum priorities as well as the use of the museum's collection as a primary learning resource.

Museum learning is a natural extension of abilities developed in the classroom. The museum experience can help broaden each student's aesthetic, historical, social, and personal perspective. Only when confronting a real "art object", can students fully gain an appreciation of cultural diversities, world views, and artistic expressions. The Mint Museum's education staff welcomes every opportunity to introduce visual arts as a source of discovery and to awaken young minds to the pleasures of museum learning.

(Contributing to this article: Jill Shuford, School Programs Coordinator and Cheryl Palmer, Director of Education, The Mint Museum of Art.) Additional resources provided by the Mint Museum include family workshops, Saturday art classes, film series, videocassette-lending services, lectures, seminars, and intern programs. Information may be obtained by contacting The Education Department, 2730 Randolph Rd., Charlotte, N. C. 28207

THE HIDDENITE CENTER

A "Let's Do" Museum

"The Hiddenite Center Inc.,. . .is like a watering place in the desert to Alexander County. Since its beginning, the Center has provided cultural enrichment for the lives of students and other citizens in Alexander and surrounding counties. Our students are indeed fortunate to have the advantage and privilege of the Hiddenite Center . . . ."

—Dr. Wayne Trogdon, Superintendent
Alexander County Schools

The Hiddenite Center, Inc. is a folklife, cultural arts education, and exhibition center located in the rural community of Hiddenite, North Carolina. The Center provides a broad range of activities and experiences for the general public through its James Lucas Mansion and its nearby education complex. The Mansion is a three-story restored Victorian house. The first floor of this Victorian house's interior serves as a museum, along with an exhibit of minerals and gems. The second floor has changing gallery areas and a museum shop, while the third floor provides space for a doll collection spanning more than one hundred years. The education complex currently provides space for classes, workshops, arts performances, meetings, and local history exhibits. In addition, the complex also contains space for future dormitory style housing. Designed to afford hands-on opportunities for adults and children, the Center strives to preserve and nurture the heritage and traditions of the past, while relating these traditions to contemporary art forms.

One of the Center's earliest goals and aspirations is to be more than a "come-see" museum; rather, it strives to be a "let's do" museum. An expansive in-school residency program is one of the ways the Center achieves this goal. More than thirty weeks of residencies featuring artists working with students are offered to area schools. Consequently, each student receives at least five periods of instruction time. This extended experience provides students with more than exposure to an art form; it provides a learning experience. Residency programs include: visual arts, sculpture, music, dance, drama, and folk arts. Special offerings for students

James Paul Lucas Mansion, The Hiddenite Center, Inc. Photo Credit Allie Brown.

Winnie Fox and student quilting.

Karen Walker helping student weave on a loom.

Jane Shouse showing students the method of candlemaking.

with physical and mental disabilities enrich the classroom experience. In-service workshops, special lecture/demonstrations, art appreciation workshops, student competitions, slide programs, and special gallery talks provide additional resources for teachers to use in their classrooms and to prepare students for field trips to the Center and other points of interest across the state.

Because of limited financial resources, sequential K-12 arts education programming was practically nonexistent in area schools prior to the 1984 adoption of the Basic Education Program. Yet, local schools' extensive use of residencies had heightened students', as well as administrators', awareness of and appreciation for the arts. Therefore, when BEP funding became available, school administrators moved quickly to begin establishing well-rounded arts education programs staffed by qualified personnel. These expanded arts education programs have sparked increased demand for the Center's artistic residencies. School administrators see the value of using these residencies to enrich their sequential arts education programs. Hence, in addition to expanded arts education offerings within area schools, students are also enjoying a correspondingly increased level of residency participation.

The Hiddenite Center's staff is pleased to present abbreviated demonstrations of regional folklife for school groups visiting its facilities throughout the school year. Demonstrations are made available as time and resources permit. Interested school groups are encouraged to request this service.

(Contributing to this article: Dwaine C. Coley, Executive Director and Allison S. Houchins, Director of Education, Hiddenite Center, Inc.)

GREEN HILL CENTER FOR NORTH CAROLINA ART

Providing a Chance to Meet the Makers

"The Green Hill Center for North Carolina Art has enriched the lives of Guilford County students through the "Artist in the Schools" program. Developed in response to a community need, the program touches children from all social, ethnic, and geographic areas. The program complements. . .the existing arts education program in the school system. . . ."

—Ginny B. Hayes, Cultural Arts Curriculum Specialist
Guilford County School System

Where can one see the range and diversity of contemporary visual arts in North Carolina? An enlightened response is the Green Hill Center for North Carolina Art — where the exhibition and education focus is the visual arts and artists of our state. Since 1974, the Center has introduced the rich expression of North Carolina's visual arts to thousands of children and adults through a wide range of programs which include artist lectures, studio visits, symposia on critical issues, parent/child workshops, festivals, tours, and outreach programs in the schools.

Throughout its history, the Center has been dedicated to promoting arts education through direct experience with the actual object and its maker, the artist. Too often, a child's early introduction to visual arts is through slides and reproductions; rarely do children have the opportunity to meet a "real, live artist."

In order to give students a chance to "meet the makers," Green Hill originated the "North Carolina Artists-in-the-Schools" program in 1983. It is a two-part program offered to every fifth grade class in the Greensboro City and Guilford County school systems. During the first session, volunteers visit the classroom with a slide presentation designed to initiate active discussion among students about various styles of painting and sculpture. The second session constitutes the core and focus of the program: a professional North Carolina artist visits the class. An informal conversation develops as the artist discusses his background, training, sources for inspiration and imagery. In other words, the artist as role model and communicator is the cornerstone of the program; students receive an insight into the creative process which goes beyond simple production skills. Response to the program is overwhelmingly enthusiastic,

Children during gallery tour, Fall, 1988. Photo credit; Lynda Moss

with over three thousand children participating each year.

"North Carolina Artists-in-the-Schools" is Green Hill's most established school program, but there are other opportunities available to enrich and enhance an understanding of visual arts. The "EyeOPENer!" program, for example, gives a personal and direct viewing experience when a volunteer brings ten or twelve art objects by North Carolina artists into small group settings. A wide range of talent and techniques is seen firsthand — whether in a feather mask, curved wooden bowl, hand-tinted photograph or blown glass bottle. In addition, community-wide events such as, "Festival Sculpture: Family Style" give children and adults an opportunity to work with artists in creating environmental sculptures. In all of the Center's programming, there is an emphasis on learning more about the creative process and thus, more about ourselves.

Gallery tour given by Education Coordinator, Libby Fosso. Fall, 1988 Photo credit: Lynda Moss

"N.C. Artist-in-the-Schools" - Ray Martin working with handicapped students at Gateway Center. Spring, 1988 Photo credit: Libby Fosso

Early in 1990, Green Hill Center will return to a newly renovated and greatly expanded downtown cultural complex. With increased exhibition space, there will be an even greater opportunity for school groups to experience directly the Center's unique learning environment. Whether through teacher seminars, participatory galleries, or interactive tours, it is hoped that educators and administrators will utilize the valuable resources which the Center has to offer. The *Basic Education Program* has made arts education integral to North Carolina's system of education just as the Center recognizes the arts as fundamental to our lives. The Green Hill Center for North Carolina Art will continue to provide exciting, accessible, and inspiring experiences which will enrich the current state-adopted visual arts curriculum in an unforgettable and longlasting way for each student.

(Contributing to this article: Libby Fosso, Education Coordinator, Green Hill Center for North Carolina Art.)

"N.C. Artist-in-the-Schools" - Ray Martin showing African mask to fifth graders. Fall, 1988 Photo credit: Libby Fosso

THE ACKLAND ART MUSEUM

Adapting to A New Educational Context

"For many years, the Ackland Art Museum has offered programs geared to the needs of public school students. . . .Thanks to the ***Basic Education Program,*** *there has been significant expansion of the visual arts program in the Chapel Hill-Carrboro City School system. The excellent programs and services now being offered through the Ackland are indispensable to the success of these new dimensions of the visual arts program."*

—Joan Tetel-Hanks, Coordinator
Cultural Arts/Adults Education
Chapel Hill-Carrboro City Schools

The Ackland Art Museum opened at the University of North Carolina at Chapel Hill in 1958, the result of a generous bequest from William Hayes Ackland. In the past thirty years, the museum's collection has grown to include more than twelve thousand paintings, sculptures, prints, drawings, and photographs. The collection is broad in scope, ranging throughout the history of Western art and including fine examples of Indian, African, and Far Eastern art.

The Ackland's education staff, consisting of curator of education, Ray Williams, and twenty-five volunteer docents, has offered gallery experiences to a wide range of school age visitors. Many groups have come from rural areas of North and South Carolina and include a majority of first-time visitors to an art museum. Guides make the visitors feel comfortable in the museum setting, talk with them about highlights of the collection, and demonstrate a wide range of "looking skills" such as looking for understanding, detail, and appreciation. These skills will enhance future museum experiences.

In September of 1987, the Ackland closed for extensive renovation and is not scheduled to reopen until 1990. Although the renovation was necessary and will result in twice the original exhibition space, the closing of the museum posed a special challenge to the education staff. These educators needed to adapt the skills they had developed giving gallery tours to a new educational context — the public school classroom.

After considering schools' visual arts curriculum goals, the need to enhance students' visual literacy and understanding of other cultures, and the strengths of the museum's collections, a series of six outreach presentations was developed. In this series, docents combined a discussion of slides and

Ackland docent Isabelle Congleton and art educator Kris Fox use a flannel board to diagram the composition of a landscape the students have studied.

Each of the Ackland's six outreach programs includes a discussion of slides of works in the collection, as well as games or activities to reinforce the concepts discussed. Here, Chapel Hill first-graders look at a slide of one of the portraits in the Ackland's collection.

complementary studio or writing activities to explore such topics as: "Looking at Paintings," "Ancient Art and Mythology," "Sculpture," "Art of Japan," "Understanding Portraits," and "North Carolina Folk Artists." Each program can be adapted to any grade level and is designed for one class period. In addition to the school visits, an educational board game, *Curator: A Museum Adventure in Collecting Art* has also been produced to familiarize students with the Ackland. Players move through a floor plan of the renovated museum collecting reproductions of works in the collection, as if they were curators preparing to install a gallery. This game is available free to schools in Durham and Orange Counties through the financial assistance of the local junior league.

The outreach program has put many teachers in the Chapel Hill-Carrboro and Orange County school systems in touch with the Ackland's educational programs for the first time. Teachers appreciate the individualized preparations that are made to ensure that outreach presentations meet the needs of their class. These teachers also have a better understanding of how objects in Ackland's collections can be used as a curriculum resource when the museum is once again open for school visits. This has become increasingly important because of the visual arts component of the *Basic Education Program.* This component incorporates more fully art history, appreciation, criticism, and aesthetics into the discipline-based visual arts education program for North Carolina's students.

(Contributing to this article: Ray Williams, Curator of Education, Ackland Art Museum)

Volunteer docent Isabelle Congleton teaches art vocabulary to a group of first-graders.

ACKLAND
ART MUSEUM

BEAUFORT HISTORICAL ASSOCIATION, INC.

Expanding the Classroom at an Eighteenth Century Coastal Historic Site

"The Beaufort Historical Association has done an excellent job of interpreting eighteenth and nineteenth century arts and crafts for Carteret County's students and other citizens. The addition of an education coordinator. . .will offer additional avenues for collaboration between the school system and the Beaufort Historical Association."

—Laurence Stith
Community Schools/Cultural Arts Coordinator
Carteret County School

Located at the heart of Beaufort's historic district in coastal Cateret County, Old Town Beaufort Restoration features thirteen authentically restored buildings on a two acre complex. Six of the historic structures, with construction dates of 1767 through 1859, are open for tours. This is North Carolina's only historic site which interprets a traditional coastal community. It is owned, operated and maintained by the Beaufort Historical Association, Inc.

Approximately eighty thousand people annually visit Old Town Beaufort. This figure includes thousands of school age youth from throughout North Carolina who participate in daily site tours and regularly scheduled educational programs. In addition to the site's excellent collection of eighteenth century paintings, visiting youth also are given demonstrations of traditional crafts and activities. These examples of colonial North Carolina's folklife include spinning and weaving, quilting, open-hearth cooking, wood carving and furniture making. Teachers have found these traditional demonstrations especially useful since the 1985 introduction of folklife as an optional arts education program area in North Carolina's *Teacher Handbook* for a competency-based curriculum. In addition, students are fascinated when they rediscover through these demonstrations, aspects of their heritage that were in the past necessities of life, but are now viewed as forms of artistic expressions.

Because the Beaufort Historical Association realizes this historic site's ability to enhance Carteret County's arts education curriculum, it has developed special youth

Dressed in 17th century attire, young ladies practice quilting, a traditional craft now considered an art form. Photo credit: Pam Deal

TOP: Students watch and listen, then do their own weaving on authentic looms. Photo credit: **The Eastern Weekly**

BOTTOM: Under the careful eye of an experienced volunteer instructor, young men set up a colonial-era military camp during the summertime "living history" class at the site. Photo credit: Pam Deal

programs to complement already existing school tours. One of the most popular of these special youth programs is the summer "living heritage" program for boys and girls, ages nine through fourteen. Dressed in colonial period clothing, girls gain hands-on experience in eighteenth century weaving, quilting, dancing, music and musical instruments. The boys set up a colonial "muster" camp and spend a morning with Sinbad the pirate aboard the MEKA II, a reproduction of an eighteenth century vessel moored on the waterfront. Adhering to colonial era rules of deportment in reenacting traditional family life, young people compare customs of a fisherman's family in the 1778 Leffer's cottage, with those typical of the more affluent 1767 home of Colonel Joseph Bell. The three-day program concludes with an authenic colonial tea.

With the addition of an education program coordinator this year, the association has begun a new series of coordinated activities with Carteret County Schools. Last spring, for example, a jointly sponsored project featured student art work which focused on "Imaginary Scenes from the Eighteenth Century in Coastal Carteret County." This project was an innovative integration of the visual arts, folklife and social studies curriculums.

Beaufort Historical Association's education coordinator works closely with area teachers who volunteer their time to help design and implement programs which provide a natural blending of the site's traditional arts and crafts with its historical significance. Therefore, by choosing to take part in educational programs at Old Town Beaufort's historic site, teachers and youth find an authenic coastal North Carolina setting where they can enjoy both visual and hands-on learning that highlights the colonial period's traditional arts. Students are reminded that the arts have been and are still a part of their local heritage. As they learn to develop their own creative instincts, they perpetuate the traditions of those who have gone before.

(Contributing to this article: Judith M. Spitzbergen, Executive Director, Beaufort Historical Association, Inc.)

Old Town Beaufort Restoration
Carteret County's Oldest Historic Site

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